

MUSICAL FOUNTAIN

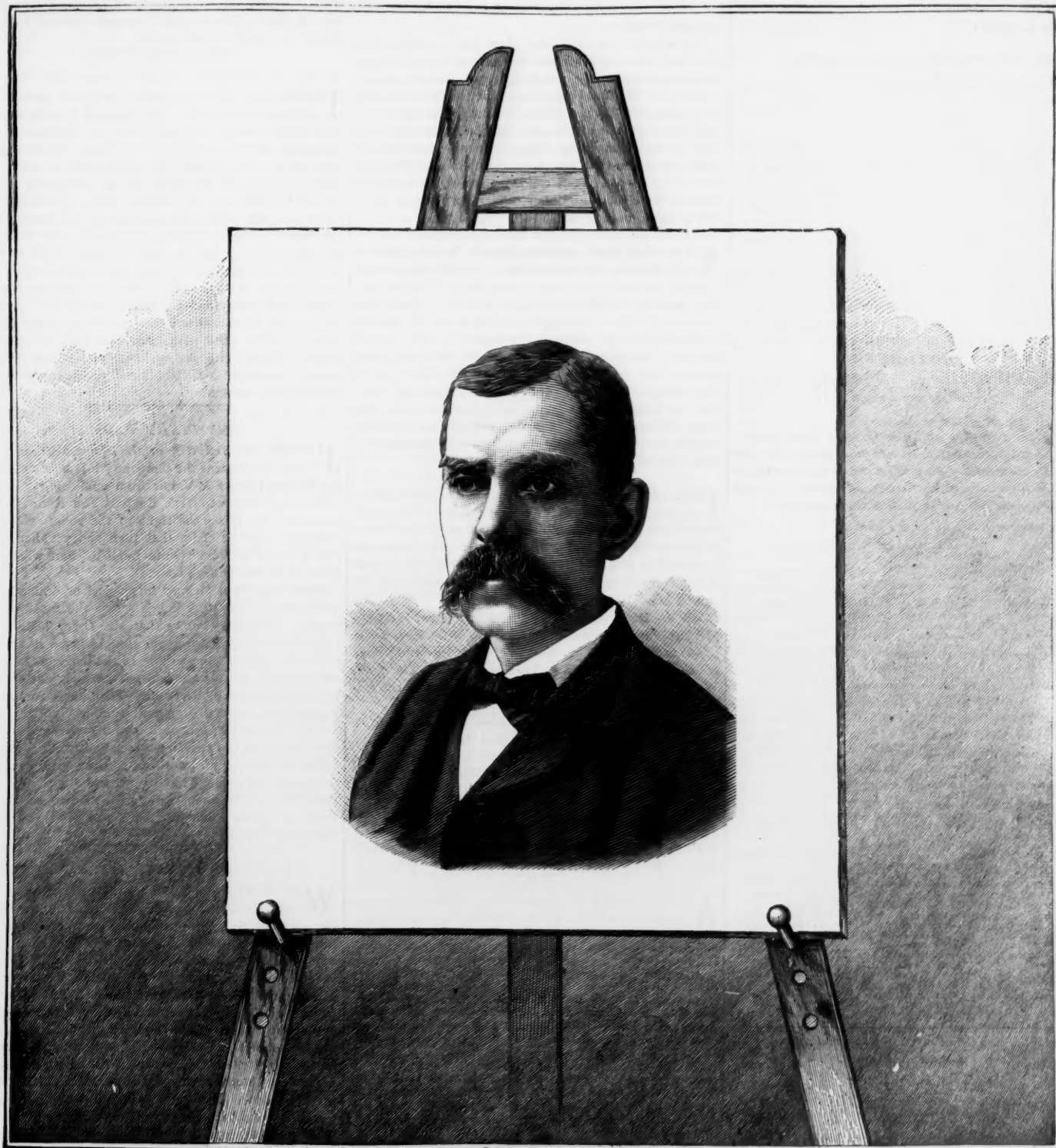
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. X.—NO. 26.

NEW YORK, WEDNESDAY, JULY 1, 1885.

WHOLE NO. 281.



DR. S. N. PENFIELD, PRESIDENT OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

| | | | |
|-------------------|---------|--------------------|---------|
| Three Months..... | \$30.00 | Nine Months..... | \$60.00 |
| Six Months..... | 40.00 | Twelve Months..... | 80.00 |

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JULY 1, 1885.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY,

Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg. Chicago, P. G. MONROE, Gen'l Man.

PHILADELPHIA OFFICE: 150 South Fourth St., F. VERNOT, Manager.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

| | | |
|---------------------------|-------------------------|-----------------------|
| Adelina Patti, | Ivan E. Morawski, | William Mason, |
| Sembrich, | Clara Morris, | P. S. Gilmore, |
| Christine Nilsson, | Mary Anderson, | Neupert, |
| Scalchi, | Sara Jewett, | Hubert de Blanck, |
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| Etelka Gerster, | Maudie Granger, | Antoine de Kontski, |
| Nordica, | Fanny Davenport, | S. B. Mills, |
| Josephine Yorke, | Janauscheck, | F. M. Bowman, |
| Emilie Ambre, | Genevieve Ward, | Otto Bendix, |
| Emma Thursby, | May Fielding, | C. H. Sherwood, |
| Teresa Carreno, | Ellen Montejio, | Stagnoli, |
| Kellogg, Clara L., | Lilian Olcott, | John McCullough, |
| Minnie Hauk, | Louise Gage Courtney, | Salvini, |
| Materna, | Richard Wagner, | John T. Raymond, |
| Albani, | Theodore Thomas, | Lester Wallace, |
| Albani Louise Cary, | Dr. Damschro, | McKee Rankin, |
| Emily Winant, | Campanini, | Boucault, |
| Murio-Celli, | Guadagnini, | Osmund Tearle, |
| Chatterton-Böhner, | Constantin Sternberg, | Lawrence Barrett, |
| Mme. Fernandez, | Dengremont, | Galsoli, |
| Lotta, | Haas Balatka, | James Lewis, |
| Minnie Palmer, | Arbuckle, | Edwin Booth, |
| Donaldi, | Ferranti, | Max Treuman, |
| Marie Louise Dotti, | Ferranti, | C. A. Cappo, |
| Geisinger, | Anton Rubinstein, | Montegio, |
| Fursch-Madi, | Del Puente, | Mrs. Helen Ames, |
| Catherine Lewis, | Joseph, | Marie Litta, |
| Zélie de Lussan, | Mme. Julia Rive-King, | Emil Scaria, |
| Blanche Roosevelt, | Hope Glenn, | Hermann Winkelmann, |
| Sarah Bernhardt, | Louis Blumenberg, | Donzetti, |
| Titus d'Ernesti, | Frank Vander Stucken, | William W. Gilchrist, |
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| Charles M. Schmitz, | Ferdinand von Hiller, | Johannes Brahms, |
| Friedrich von Flotow, | Robert Volkmann, | Meyerbeer, |
| Frans Lachner, | Julius Rietz, | Moritz Moszkowski, |
| Heinrich Marschner, | Max Heinrich, | Anna Louise Tanner, |
| Frederick Lax, | E. A. Lefebvre, | Filoteo Greco, |
| Nestore Calvano, | Ovide Musan, | Wilhelm Junk, |
| William Courtney, | Anton Udvardi, | Fannie Hirsch, |
| Josef Staudigl, | Alcibi Blum, | Michael Banner, |
| Lulu Velling, | Joseph Koegel, | Dr. S. N. Penfield, |
| Florence Clinton-Sutro, | Dr. José Godoy, | F. W. Riesberg, |
| Calixa Lavalée, | Carlyle Petersilea, | Emmons Hamlin, |
| Clarence Eddy, | Carl Retter, | Otto Sutro, |
| Frans Abt, | George Gemünder, | Carl Faellen, |

A LETTER addressed to Miss Agnes Huntingdon and marked "important" is held for that lady in the office of THE MUSICAL COURIER.

SPECIAL NOTICE TO MUSIC TEACHERS.

FOR the accommodation and convenience of members attending the Music Teachers' National Association, Brambach & Co., No. 12 East Seventeenth street, have placed pianos in several rooms in their establishment.

Daily and musical papers will be kept on file. Members of the association are cordially invited.

THE Park Commissioners have decided to give music in "Paradise Park" at the Five Points. There is no doubt that music is the most powerful of civilizing influences.

THE great question that now pervades the minds of many musicians is, upon whom will "Dr." Eberhard, of the "Grand Conservatory" of Music, next confer the valuable degree of Doctor of Music? Who will be the lucky man to whom "Dr." Eberhard will hand the sacred parchment announcing, in other words, that all fools are not yet dead?

THE fun over "The Mikado" will soon begin. Mr. Duff is here with one score, and a score of managers with other scores will be anon in the field. The question is who will score a success in the legal fight? Mr. Duff wanted D'Oyley Carte to guarantee him that his score would be water-tight against the claims of other managers in this country. Mr. Carte thought it would be, but he would not guarantee it, simply because he couldn't. Gilbert & Sullivan have been publishing both score and libretto. They want all the world, and would not object to letting American managers fight it out among themselves.

The beauty of all this is that American managers are just fools enough and greedy enough to go to war over an English opera they know nothing about. Let them keep it up. If they like that kind of sport, they ought to have all they want of it. If one of them produces a foreign work, however, at great expense, and then half a dozen others rush in with competing companies, and they all lose money, let them then ask no sympathy or consideration from other people. They can call on an American composer to write them a requiem, and he will do it for a very small consideration.

AN evening paper proposes that the Marine Band in Washington should be made the official military band of the nation because it is the best. The proposition may lose considerable weight when it is stated that this Marine Band is one of the very worst of musical organizations—not because the leader is not a good musician, but because our Government pays such poor salaries that good musicians cannot afford to join a Government band. Including what is called the "lobster" uniform and his board, each member gets just thirty dollars a month! The best military bands in the United States are in New York city and they are not Government bands.

IT is said that our old friend of sacred memory, James Henry Mapleson, of 'Er Majesty's Opera Company, is seriously talking of making the Grand Opera House the scene of his next presentations of Italian opera on the grandest scale, with the most improved stage garments and setting which it has yet been vouchsafed the age to behold.

Mr. Mapleson, rumor has it, thinks the great West appreciates his tinsel shows better than does New York, and that were it not for this great West he would have gone down under a heavy load long ago. The great West is a public benefactor. It has saved to us the gallant Colonel, heaven bless him!

As one reason why Mapleson does not wish to go to the Academy, it is given out that he fears that Mrs. Thurber, with her operatic plans, will shut him out just when he would like to be there. Now, dear Colonel, why not ask her to draw up a renewable contract with you, that she won't do it. Then you will have her. We greatly fear that the Academy will collapse, Colonel, if anyone else than yourself should appear there as an operatic manager—beg pardon, impressive-air-i-o.

A GENTLEMAN of Quincy, Ill., complains very earnestly, in a letter to the *Evening Post*, as follows:

Sir—Acting on the suggestion of Mr. Spencer that Americans are too little given to grumbling, I should like to redeem the national reputation in the matter of the music offered by first-rate performers and orchestras in smaller places. I am familiar with the character of the music played by the Mendelssohn Quintet Club in and around Boston, and, on the announcement of their engagement to play at the opera-house in this city, rejoiced in the opportunity of hearing the same fine quality of musical pieces. My dismay amounted to indignation when, on entering the house and reading the program, I saw there set for performance such choice morsels as the following: Aria from Verdi's "La Traviata;" fantasia for clarinet, by Ryan; fantasia for cello, from "La Fille du Régiment." This head and front of the offending was redeemed (?) only by an interesting quintet of Mendelssohn; "The Miller's Daughter," of Raff; the Minuet of Boccherini, and Weber's "Invitation à la Valse." To complete the degradation, an encore of the "Last Rose of Summer" was given in the most sentimental manner.

There were many amateurs present who were accustomed to a very different kind of selection. A concert given but a few weeks before by some of these consisted wholly of music from Mendelssohn and Haydn, and was heartily appreciated. To make public such insults to the musical taste of the people is the only way to be relieved of the danger of repetition. Before some of us again subscribe to a concert by this club it will be necessary to have the programme announced in advance. The whole

point of view of the performers was well shown in the circular announcement, in which a frivolous singer of trivial music was described as being endowed by nature with a fine figure and beautiful face, and, in addition, a pleasing voice.

JOHN TUNIS,
Quincy, Ill.

Let it be understood that Mr. Max Bachert, the manager of the Mendelssohn Quintet Club, is "running" the club not for the edification of the lovers of classical music, but to make money for the club and himself.

DOCTOR OF MUSIC.

WE hope by all means that Mr. Bruno O. Klein will follow the example of his distinguished colleague, Mr. Dudley Buck, and decline to accept the degree of Doctor of Music, which we understand has been conferred upon him by a private institution of learning, St. Francis Xavier College. Mr. Klein is entirely too excellent a musician not to understand that a degree of that kind from a private source is of no value and cannot add to his renown, especially when it becomes generally known that he is at the head of the musical department of the college and is also organist of the church with which the college is connected. We are anxious to stop the "Dr." Eberhard degree of Doctor of Music tomfoolery and expect the co-operation of men and musicians like Mr. Klein, who certainly cannot condone such an offense against the art of music.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

TODAY the Music Teachers' National Association will meet in this city. We bespeak for the visiting musicians a kindly welcome from the members of the profession and the people of New York. These annual conventions may be made, doubtless will be made, the most powerful of all levers for the elevation of the standard of music in the United States. That musical culture is not sufficiently general we all know; that charlatans are disseminating an ignoble taste throughout the land is a fact to which it were foolish to shut our eyes. These annual meetings of the earnest and conscientious members of the profession can accomplish a great deal in the way of a reform which will advance the art and benefit all who are concerned in its cultivation. Let New York, which stands at the head of music in the United States as it stands also at the head of commerce, extend a helping hand to those who would emulate her masters.

MR. DIXEY'S SONG.

JUSTICE ANDREWS, in the Supreme Court, has made permanent the temporary injunction restraining Messrs. Hewitt & Valois from publishing or selling their songs similar to "It's English, You Know." This secures to Mr. Dixey the right to the song. Hewitt & Valois set up the claim that their songs "That's English, You Know," and "Quite English," were wholly different from Mr. Dixey's song.

Of all claims put forward in musical or dramatic litigation this of Hewitt & Valois seems the most preposterous. Everybody knows that Mr. Dixey bought and paid for his song. More than that, he gave it its individuality and its popularity. In the language of political economy, he was the most important machinery in the manufacture of the song. Then, for men to come forward and assert that an imitation, wherein the word "quite" occurred instead something else, and wherein the tempo and the measures were slightly varied, constituted an essentially new thing, was an absurd position for a person of average intelligence to assume. We hope that this judicial lesson will be of value to people who want the earth when at least a part of it is owned by somebody else.

PLEASE BE HONEST, MR. BENNETT.

WHILE Mr. Joseph Bennett is discoursing on "the rising artistic fortunes" of England, and accusing the critics of New York of ignorance and prejudice with reference to Mr. A. C. Mackenzie, why does he not give us a word or two about the treatment accorded that admirable musician for the ten years before the production of his recent successes in England? Why, when he is trying to hold up German influence as a bugaboo, does he not succumb to a fit of honesty, and tell the readers of *The Musical Times* that it was not until Germany had taken Mr. Mackenzie by the hand that England recognized that he was a musician whom she should be proud to own? What addle-pated folly is this, of trying to set down as a danger to America that which has been chiefly instrumental in making England what she is in music to-day? Mr. Bennett should apologize to every reader that *The Musical Times* has on this side of the water, and the journal itself should promptly disclaim responsibility for the misleading utterances of its chief contributor. Messrs. Novello, Ewer & Co. have recently

established a branch house here, and are anxious for American patronage. They should realize the necessity of keeping in the background such insular bigotry and illiberality as Mr. Bennett is disseminating through their publication. It is bad business for an English house to treat Americans unfairly.

SEVERE ON EUGÈNE D'ALBERT.

THE London *Athenaeum* devotes the following lines to the young Englishman, D'Albert, the subject of the criticism being his overture "Hyperion," which, judging from our English exchanges, must have been a dire failure:

The new overture "Hyperion," by Mr. Eugene D'Albert, was a grievous disappointment to those who expected great things from this gifted young English musician. His silly manifestoes in the German press were no more worthy of serious consideration than the conceited utterances of a precocious schoolboy; but it is regrettable to find that he is wasting the talents which received such careful nurture at South Kensington. His overture "Hyperion" is an absurd attempt to commence where Wagner left off, and its unprecedented length, twenty-three minutes, is nothing short of an impertinence. Musically, it consists of a number of short figures, which he attempts to combine and develop in the manner of Wagner in the prelude to "Tristan," and there are several direct reminiscences of that composer, though the contrast between the means employed and the effect produced is at once painful and ludicrous. This attempt on the part of a young musician barely out of his teens to measure himself with the greatest master of modern times argues a mind considerably off its balance, and the sooner Mr. D'Albert finishes sowing his wild oats the better it will be for himself and for art.

A DESPERATE RESORT.

TO the editorial mind the spectacle of a newspaper being unable to retain its subscribers is one calculated to excite a certain amount of pity, even if that newspaper be a rival; but when that newspaper is seen attempting to "bull-doze" its readers into continuing their subscriptions, pity is apt to be displaced by disgust. *The Keynote* prints the following "special notice":

The Keynote is sent to subscribers until an explicit order is received by the publisher for its discontinuance and all payment of arrearages is made, as required by law.

The courts have decided that all subscribers to newspapers are held responsible until arrearages are paid and their papers are ordered to be discontinued.

Never having been connected with an unsuccessful journal, we do not know just what the sensation may be of having one's subscribers slipping away. We suppose, however, that the feeling is not exhilarating. Nevertheless, it would seem to us a wiser plan to attempt to conceal the fact than to advertise it in the very columns of the journal itself. "Nothing succeeds like success," and our advice to the editor of *The Keynote* is to strike out the paragraphs in question, advertise a circulation of a hundred thousand, and whistle to keep up his courage. Certainly the publication of the fact that a journal is being run for the edification of the editor and publisher is not likely to gain new subscribers.

At least that is our humble opinion of the matter, though, as we have said before, we are wholly inexperienced in the matter of bolstering up an unsuccessful paper, and naturally shrink from pitting our opinion against that of an expert like the editor of *The Keynote*.

HOME NEWS.

—"Polly" has been transferred to Boston.

—Catharine Lewis will be at Atlantic City this summer.

—Dora Wiley and English opera are at Rochester this week.

—Mme. Madeline Schiller will spend the summer at York Harbor, Me.

—Theodore Thomas will open the series of summer-night concerts in Chicago next Monday.

—Frank Damrosch has left Denver, Col., and will in the future reside in this city, co-operating with his brother, Walter Damrosch.

—Marié Geisinger may give a short season of performances at the Star Theatre next season, of course, under Amberg's management.

—Beginning this evening promenade concerts will be given every evening at the Boston Music Hall, under the direction of Adolf Neuendorff.

—Emma Abbott will spend the summer in Europe. No plans have been thought over as to her appearance in opera next season. We are glad of that at least.

—It is reported from Denver that a composition of Mr. Frederick Stevenson, of that city, has been accepted by Theodore Thomas, and will be played under his direction.

—Mme. Materna is supposed to be still floating around California, as nothing has been heard of her, excepting that she has a particularly bad impression of Sacramento.—*Argonaut*.

—A concert was given at Konnight's Hall, Monroe, N. Y., on Thursday evening last, under the auspices of Mrs. M. A. Bertholf, a pupil of Prof. Emilio Belari. The soloists, besides Mrs. Bertholf, were Mme. Emma Roderick and Mr. G. D. White, pupils of the professor; Miss Amy Trux, Miss Boyd

and Mr. C. A. Rice. The program was varied and interesting and the attendance large.

—Mr. Henry Carter sails to-morrow for Europe and will return early in August.

—Adolf Neuendorff, leader of the orchestra of the popular concerts, and his wife, Georgine von Januschowsky, are occupying the Pierce Cottage at Long Pond, Plymouth.

—The musicians who call themselves the Mexican Typical Orchestra will continue their concerts at the Star Theatre through this week. There was a change in the program Sunday evening.

—Mrs. Belle Cole will sing at York, Pa., July 2, at the Worcester County Festival, at Worcester, on September 22, 23, 24 and 25, and at Taunton October 21, 22, 23 and 24. Mrs. Cole will spend the summer at Chautauqua Lake.

—At the Casino Sunday night concert Moskowsky's "Serenata," Meyerbeer's "Marche Indienne," the overture to "Wilhelm Tell," Soederman's "Swedish Wedding March," and Chopin's nocturne, op. 9, were the effective numbers.

—John McCaull has engaged for his winter season of comic opera Mathilde Cottrelly, Lily Post, Marie Jensen, Bertha Ricci, Laura Joyce Bell, Mark Smith, De Wolf Hopper, Digby Bell, Edwin Hoff, Charles Plunkett, Charles Dungan, George Boniface, Jr., and Harry McDonough.

—The friends of Dr. Jose Godoy in New York, who remember him as editor of *La America Musical*, will no doubt be pleased to know that the first number of his new paper, *La America Ilustrada*, published in Santiago de Cuba, has been received and indicates that he is alive and well.

—The Mexican National Band opened its Cincinnati engagement at the Highland House on Monday. During the St. Louis engagement the attendance ran as high as seven thousand at one concert. The director faces the audience and beats time with the cornet which he occasionally "toots."

—The Chief of Police of Jersey City has ordered the arrest of all street musicians, and insists that in accordance with a city ordinance they must leave town. As Francis Wilson would say, "He yanks them." Organ-grinders are included and must go. What a delightful summer resort Jersey City will be this year!

—"The Little Musketeers," at Wallack's Theatre, is now in rehearsal. "The Black Hussar," which entered upon its third month this week, will be played through the summer. Colonel McCaull's occupancy of Wallack's Theatre expires October 4, after which Judic plays at the theatre, the regular season opening October 26.

—A matinee musicale was given at Knabe's Hall, Baltimore, on Friday, June 26, by the pupils of Prof. H. B. Roemer. The affair was highly creditable to Professor Roemer, the pupils playing with much skill and good conception works of Beethoven, Mozart, Clementi, Liszt and Chopin. Professor Roemer is one of the most successful piano teachers in Baltimore.

—At the Casino Saturday night the last was seen of Solomon's "Billie Taylor." It was performed in the presence of the officers of the Isere and La Flore, who sat in patriotically decorated boxes. A copy of the Statue of Liberty, sixteen feet high, attempted to ornament the roof-garden, and was illuminated with electric lights, while fireworks were burned on the roof of a neighboring hotel.

—The Union Harmonic Association, of Wyoming County, a society of a very successful career of a dozen years, held its annual convention on June 24 to 26, in Gainsville, with Dr. George F. Root, of Chicago, as conductor; Mrs. R. Barker, of Elmira, as pianiste; W. E. Adair, of Cohocton, cornetist, and many other amateur musicians of Western New York. The convention, like all its predecessors, was a success.

—Signor Strini is dangerously ill in Boston, the cause, no doubt, being the shock occasioned by the death of his son, Severo P. Strini, who died a few weeks ago at St. Luke's Hospital, Jacksonville, Fla. The young man was born in Baltimore in 1857 and was the husband of the contralto, Pauline Maurel, who died in Boston, February 8, 1882. Young Strini was a baritone and a member of the Abbott English Opera Company at one time. He had been residing in Jacksonville about one year.

—Mr. George W. Morgan gave a free recital on the magnificent organ in the Cathedral of the Incarnation at Garden City at 3:30 P. M. Saturday. The program was as follows:

Sonata for organ (No. 1).....Mendelssohn
"Fac ut portem".....Rossini
Reminiscence (arranged by G. W. Morgan).....Wagner
Organ fugue, D major.....J. S. Bach
Offertoire.....Battiste
Coronation March (arranged by W. T. Best).....Meyerbeer

—The commencement exercises of the New England Conservatory at Tremont Temple, Boston, Thursday afternoon, drew out a crowd as usual. The scene was almost bewildering, as the audience was mostly of ladies, and the mingling of soft colors and the waving of fans added greatly to the effect. The program of vocal and instrumental music was well rendered, the following students appearing: Miss Ella M. Greene, Mr. George T. Valentine, Miss Gertrude Foster, Miss Nellie E. Lord, Miss Bertha L. Russell, Mrs. Belle Bacon Pond, Mr. John A. O'Shea, Miss Jeannette Russell, Miss May H. Kinney, Miss Mary Eloise Fellows, Miss Mary Electra Camden, Miss Mary Fridley and Miss Clara E. Williams. An unusually elaborate souvenir program was provided, comprising complete programs of all the concerts and recitals of the past year, and other matters of interest

to the students. After the serious work of the day the students held a reception and art exhibition at the Conservatory in the evening, and received the congratulations of friends upon the successful close of their labors. Friday evening the annual supper of the alumni was held at the Conservatory, and was as usual an informal and enjoyable occasion.—*Home Journal*.

—The Arion Society gave a midsummer concert and ball at the Washington Park Belvidere, Saturday evening. The second part of the musical program was interpreted under the direction of Mr. Van der Stucken, and included the ballet music from Saint-Saëns' "Etienne Marcel" and part songs by Herbeck, Silchner, Marschner and Jungst. The Belvidere, as the temporary concert hall is called, is scarcely suited to the performance by an orchestra of such elaborate and characteristic compositions as the numbers from "Etienne Marcel," but the singing of the Maennerchor proved decidedly telling, and in Marschner's vigorous "Ein Mann—ein Wort" the voices of the chorus rang out with particularly fine effect.

—Almost the entire house had been sold on Monday morning for the two Thomas concerts for the benefit of the Buffalo Music Hall building fund, the first of which was given Monday evening, and the second last night. The Drill Hall at the Broadway Arsenal, which was the auditorium, has a seating capacity for 7,000. A large stage with raised seats has been built at the south end of the building with the castellated front of the old arsenal as a background. Here the chorus of over seven hundred have accommodations. At the front centre is a space for the orchestra, with a small projecting platform for the director. The framework of the stage is hidden from view by white ducking. The front was trimmed with flags. The lighting was unusually effective.

The First Negro Minstrels.

IN 1838, "Hey Jim Along, Jim Along Josie" was sung by John Smith, or "Nigger Jack," as he was called. Smith was afterward identified with circus companies, and died a few years ago in Melbourne. He was the originator of the double song-and-dance business. Coleman, Frank Brower and Dan Emmett did some song-and-dance work at the Franklin Theatre in New York in 1841. John B. Gough sang some negro songs and comic character songs at the same place of amusement. In 1842 the first band of minstrels was formed and gave a benefit performance at the Bowery. They then effected a complete organization and opened at the Chatham Theatre. The artists were: Frank Brower, as bones; Billy Whitlock, banjoist; Dan Emmett, fiddle, and Dick Pelham, tambourine. They appeared between the play and farce at the Park Theatre a few nights and then went to England, but the tour was a failure. From this crude beginning sprang all the bands of later days. A circus agent, James Dumbleton, caught on to the idea and organized a band consisting of Gill, Pelham, White, Harrington, Stanwood and others. They were called "The Ethiopian Minstrels" and created a furore when they went to England. They were the first to give a first part; that is to appear in full dress as it is done at the present time.

Christy then came to the front and maintained the palm for many years. The Christy Minstrels were organized in Buffalo, N. Y., by E. P. Christy. Dick Hooley, Earl Pierce and George Christy, whose real name was Harrington, were members. In 1843-4 they made the rounds of the cities, but wisely located in New York. E. P. Christy made a fortune of \$400,000, but went insane for fear the war would sweep away his property, and killed himself. George Christy, after making a large amount of money, died in poverty. John Diamond was the first white boy who ever danced a jig with a black face. P. T. Barnum picked him up and made a great deal of money with him. Diamond, however, was a rascal, and was sent to prison for theft, and finally died a drunkard. A negro boy, Juba, from South Carolina, was the greatest jig dancer that ever appeared before the public. Charles E. White is the oldest living performer who has made burnt cork a specialty. Dan Gardner was a famous "negro" performer and a favorite clown. His daughter married Edwin Adams.

The first man who ever played on the banjo in public was Joe Sweeney, and his banjo was a gourd with four strings. In 1843 there was a show running in Pratt street, Baltimore; admittance, 12½ cents; children, half price. Edwin Booth sustained the bone end, John Sleeper Clark banged the tambourine, and Matt O'Brien was the middle-man. Booth played solos on the banjo, Clark is now a popular comedian and manager in London, and O'Brien is general superintendent of the Southern Express.—*Alta California*.

Double-Faced Musical Creed.

THE following *jeu d'esprit* is ascribed to the Rev. Charles Wesley. It may be read in columns or straight across with opposite effect:

| | |
|--------------------|---------------------------|
| Handel d'ye see's | A downright arrant block |
| The man for me | Is John Sebastian Bach, |
| Who can write well | Why none but German John |
| But old Handel | Ought to be spat upon, |
| George is for air | The stupidest of coons |
| Beyond compare | Is Bach at graceful tunes |
| To Handel's name | We all propine our hate |
| Give then the fame | To Bach's Chromatic pate. |

"The choir which sang so kindly and satisfactorily at the funeral of my mother-in-law," receives in the *Laporte* (Ind.) *Progress* the thanks of a mourning Hoosier.

PERSONALS.

MR. RICE AND THE ABBOTT COMPANY.—Mr. C. A. Rice, who appeared in concert here last winter and who is a member of the choir of Dr. Coe's church at Forty-eighth street and Fifth avenue, has been offered the position of first tenor in the Emma Abbott Opera Company. Mr. Rice is a Buffalo man.

PROFESSOR KASPAR, OF WASHINGTON.—Prof. Joseph Kaspar, the leading violinist and one of the foremost teachers in Washington, called to see us on Saturday on his way to Europe. He left for Antwerp on the steamship *Belgenland* the same day. Professor Kaspar is a very young man, but has already acquired a remunerative position as a musician at the National Capital.

ON A VISIT TO CHICAGO.—Mr. Edward Heimendahl leaves for Chicago immediately after the music teachers' meeting next Saturday. He will remain in Chicago two or three weeks.

MUSIN THROUGH RUSSIA.—It is probable that Ovide Musin, the Belgian violinist, will make a concert tour through Russia.

MR. CARLETON'S HOLY INDIGNATION.—William T. Carleton is a married man and of great dignity of character. If the following story in *The Times* be true, Mr. Carleton is to be praised that he controlled his anger as well he did: "A disturbance took place at the Casino last night which threatened to cloud the serene sky which looms above 'Nanon.' The occurrence took place during the rehearsal of that opera. Miss Sadie Martinot was seated upon the knee of Mr. Carleton, according to the requirements of the piece, and was accomplishing the billing and cooing business with considerable success. Her by-word is: 'Isn't he beautiful, my boy?' after which she renews her affectionate demonstrations toward Mr. Carleton. On Tuesday, however, after the repetition of the favorite phrase, Miss Martinot kissed Mr. Carleton upon the mouth. The gentleman rose indignantly and insisted that 'Nanon' required no such acts, and that he would not submit to such treatment. Herr Conried, averse to scenes, endeavored to pacify the gentleman and lady, and asked that the scene be enacted again, as it had 'gone very badly.' The actors settled once more into their dramatic positions, and all went well until 'Isn't he beautiful, my boy?' was again uttered by Miss Martinot. Again she clutched Mr. Carleton and again—in a spirit of devilry, it is to be presumed—kissed him upon the mouth. This time Mr. Carleton's anger knew no bounds, and rising from his seat without giving any warning to Miss Martinot, that young lady was thrown somewhat violently to the ground. A babel of sounds, most of which were discordant, arose, during which Mr. Carleton left the theatre. The following day both Miss Martinot and Mr. Carleton appeared at rehearsal, and everything went with tolerable smoothness, though the realistic kissing was omitted. It was contended by several present that the play, in order to faithfully represent the German from which it was taken, must include the kissing business. Mr. Carleton, however, begged to be allowed to differ."

JACOBSON'S SENSIBLE CARD.—Prof. S. E. Jacobson, the eminent violinist and teacher, has issued the following excellent notice to the public:

Being repeatedly informed of the erroneous impression prevailing in the public that I do not take beginners in my school, I feel induced to declare herewith that beginners are not only accepted, but even preferred to those who have already received some instruction, and are more or less spoiled by ignorant and unconscious teaching.

Respectfully,
S. E. JACOBSON.

DR. FORBES OPERATES ON THE FINGERS.—In regard to the operation for dividing certain fibrous bands in the little finger so as to give pianists more freedom in the use of it, the *British Medical Journal* says that in the fourteen cases of Dr. Forbes, of Philadelphia, good functional results have been obtained, but it suggests that "the effort necessary to stretch any fibrous band existing between the fingers is itself useful, as tending to stretch all the muscles attached to them."

PAYING TO HEAR SHERWOOD.—There were five hundred paid admissions in the treasury of the Grand Opera House, Des Moines, Ia., to hear William H. Sherwood's piano recitals last week. Altogether there were five performances, each of them successful, in which Mr. Sherwood played compositions by Händel, Beethoven, Mendelssohn, Schubert, Weber, Schumann, Chopin, Liszt, and again Bach, Rheinberger, Bargiel, Jensen, Moskowski, Gustav Schumann, Sgambati, Saint-Saëns, Dupont, Field, Grieg, Tschalkowski, Leschetitzky, Anton Rubinstein and Joseph Wieniawski, and again Haydn, Moscheles, Raff, Kullak, Tausig, Henselt, and again Mozart, and a series of compositions of American composers, native and resident, grouped like this: Otto Floersheim, Emil Liebling, Willard Burr, Constantin Sternberg, Ferdinand Dewey, W. H. Sherwood, Edgar H. Sherwood, Mme. Rive-King, Wilson G. Smith, Dr. Wm. Mason, Edmund Neupert, Dr. Louis Maas, and Antoine de Kontski; then a series of transcriptions by Scarlatti, J. S. Bach, Beethoven, Brahms, Saint-Saëns, Richard Wagner, and Gounod. "Colossal!" the German would say.

MR. DUFF'S AFFLICTION.—James C. Duff, who arrived on Wednesday by the steamship *Werra*, learned for the first time at the Barge Office of the death of Miss Marie Conron. He was engaged to be married to her. Miss Conron's death occurred just before he started for home. She was to take the principal role in the "Mikado," regarding the production of which Mr. Duff went to Europe.

CHILDREN WHO CAN SING.—The chorus comprised of the Providence grammar schools gave a musical festival in Music

Hall, in that city. The original hymn, composed by Mr. A. A. Stanley, organist of the Providence Grace Church, who is also well known as secretary of the Music Teachers' National Association, was distributed in sealed envelopes to the children, and at a signal the chorus arose, opened the envelopes and sang from sight. This is a most remarkable feat. The fact that Mr. Stanley's name is connected with the affair is sufficient guarantee that the information is correct.

MRS. THURBER'S PROJECT.—Mrs. F. B. Thurber, after four months' hard labor, has secured the services of George Sweet, Alonzo Stoddard, Sarah Barton, John Gilbert, Emma Juch and Herr Candidus for her project of giving English opera with American singers at the Academy of Music next winter.

A GOOD DIRECTOR.—Managers of light opera who want an excellent director for next season had better communicate with Signor Operti. He is open for an engagement at present.

IS DVORAK A GENIUS?—Herr Dvorak is likely to turn out a modern genius; of talented composers, home and foreign, we have plenty, but an unadulterated genius since Mendelssohn, in the way of classical music, has hitherto been denied us.—*Exchange*.

SAURET'S STRADIVARIUS.—Emil Sauret, the violinist, has just bought a Stradivarius violin, the price paid being nearly £800.

THE SISTERS FERRARI.—The Sisters Ferrari, of Milan, the celebrated pianists, have been giving concerts in Florence with enormous success.

The Bohrer Pianoforte Transposer.

THE Bohrer pianoforte transposer can be seen and examined at:

Messrs. Steinway & Sons.....Steinway Hall.
Mr. G. Schirmer.....35 Union square.
Schubert & Co.....23 Union square.
Bohrer Transposer office.....105 East Fourteenth street.

Endorsed by Messrs. Charles F. Tretbar, S. B. Mills, Francis Korbay, Achille Errani, F. Q. Dulcken, G. de Grani, Dr. Wm. Mason, Mesdames Louisa Cappiani, Adelina Murio-Celli, and Adelina Patti.

The following testimonial is from Messrs. Steinway & Sons: We have examined Mr. Wm. Bohrer's newly invented "Pianoforte Transposer" and find it the best and most practical contrivance of the kind in existence.

While in former attempts the whole keyboard and action had to be moved sideways from note to note by means of a crank or spring, &c., allowing a range of only a few notes, destroying the touch of the instrument itself, besides necessitating the piano to be specially made of an extra width, the "Bohrer Pianoforte Transposer" consists of a keyboard of nearly six octaves, with an ingenious, yet simple mechanism, which need only be laid on the keyboard of any piano (leaving the latter intact), which any child can do with ease and safety. The vocalist can thereby be accompanied in any desired key, allowing a range of a full octave, no matter in what key the composition is written. The invention is of the greatest possible value to artists, students and teachers of vocal music as the expensive and laborious transposing of songs by experts is rendered wholly unnecessary to anyone having a "Bohrer Pianoforte Transposer."

STEINWAY & SONS.

John Lavine Submits.

A REPORTER of the *Evening Wisconsin*, Milwaukee, got hold of John Lavine, who is managing the Milan Opera Company, and John submitted to an interview, in which he said many things that will interest New Yorkers:

"Do you know," said Mr. Lavine, "that I claim the credit for Patti's presence in this country the past few years? Well, I do, and I will tell you why. In October, 1881, Patti gave a series of four concerts at Steinway Hall, New York. She met with indifferent success for some reason or other, and was preparing to leave the country in disgust. She had, in fact, secured passage on a Cunard steamer for Europe, intending never to return to America, and was to have sailed on a Saturday. She was prevailed upon to give a concert for the benefit of the sufferers from the great Michigan fire on the Wednesday evening previous. I was persuaded to take hold of the business details of the affair, and at once set to work to make it a success. With one exception the audience that attended the benefit performance was the largest that Patti ever drew in New York. The enormous sum of \$6,507 was netted for the Michigan sufferers. Patti's generous course, and the success of the concert, swept away all traces of her former lack of success, and she at once became a general favorite again. Immediately afterward Mapleson, Abbey and Jack Haverly all made her big offers, and she finally signed with Abbey, who agreed to pay her larger money than she had ever received before. The next two years I was the American representative of Gye's Royal Italian Opera Company, Covent Garden, London, and at one time carried over a contract guaranteeing Gye \$90,000 if he would bring his company to New York and give sixty productions of standard opera. Gye, however, refused to close the bargain. He wanted \$125,000. Last year I was the business representative of Scalchi and Sembrich."

In reference to the next season of the Milan Opera Company, he is reported to have said:

"Signor Larghedo [meaning Lohedger], our musical director, will start for Italy shortly, and will engage a number of new artists for the company. Our record this year has paved the way for a successful season next year, as the company created a very favorable impression wherever it has appeared."

And when the reporter asked the justifiable question, "Will your chorus be better-looking next year?" Lavine dropped the following unctious:

"Well, our chorus is not very pretty, but it is a good one nevertheless. The fact is that it is impossible to get a prepossessing chorus for Italian opera. All the members of our chorus possess strong voices, and they are fully as effective as an English chorus three times as large."

FOREIGN NOTES.

....The new season of the German Theatre, in Prague, will open with the "Nibelungen."

....Berlioz's "Damnation of Faust" was performed at a recent Conservatoire concert in Ghent.

....A new theatre is to be begun at Szegedin at once, in place of the one destroyed by fire not long ago.

....J. F. Rowbotham is preparing a "General History of Music" in three volumes, to be published by William Reeves, London.

....Two important musical works are announced from Italy: "Sacred Music in Italy from its Birth to the Present Day," by Signor Masutto, and "Beethoven," by Signor Mas-trigli.

....Princess Dolgorouki, wife of the nephew of the widow of the late Czar, the woman who recently created a sensation in Berlin, is advertising to make her debut in London as a violinist.

....Mme. Patti will begin her European tour next November. She will go first to Madrid and afterward to Lisbon, Monaco and Vienna, and will subsequently sing throughout Germany and France.

....The lecture of Mr. Charles Dowdeswell on "Parsifal," delivered some time ago to the members of the London Branch of the United Richard Wagner Society, is spoken of as worthy of reproduction, and should be issued in pamphlet form.

....Mrs. Weldon, who recently secured from the Sheriff's Court of London a verdict of \$50,000 against the composer Gounod for libel, has become a theatrical manager, and has rented the Grand Theatre at Islington. She announces her intention to open the place with a new play, which is to be based on her own personal experiences and to have for its object the exposure of the abuses prevalent under the present execution of the English lunacy laws.

....Several daily papers have announced lately, on the authority of their correspondents at Berlin, that the Princess Dolgorouki, the widow of the late Czar, is now singing in public at Berlin. It is true that there is a Princess Dolgorouki who has been appearing before Berlin audiences, but it is not the Czar's widow, but the wife of her nephew, Prince Dolgorouki, who has lately sustained severe financial reverses. This princess is a Spaniard, and was formerly on the stage. It was during an engagement at St. Petersburg that she married Prince Dolgorouki. It was to the last degree improbable that the widow of the Emperor Alexander would take to the stage, seeing that she is one of the richest women in Europe.—*London Truth*.

....PARIS, June 11.—The prospect of a veritable Italian opera season, and in the Grand Opera House, on the plan adopted in Vienna for *pari et dispari* nights, is winning general favor. It does indeed seem stupid to keep such a superb structure as the Opera closed three nights in the week all the year round. The new directors are decidedly in favor of leasing the off-nights to an impresario, who would bring Patti and other popular singers back here. Then the Italian nights would become the fashionable ones. This might, by hurting French pride, militate a little against the project at first, but not for long. M. Reyer's musical allegory—denominated an opera—is produced publicly for the first time to-night. At the press rehearsal the other evening it received sincere praise, but the managers have cut it down until the composer must be inclined to tear his hair. A superb symphony, which preluded the awakening from sleep of the heroine of this Norse poem set to music, was cut out, because a French audience has no taste for long symphonies, and will not have them. There are Frenchmen who even find Meyerbeer's ravishing pages which precede the death of Selika beneath the poison-tree somewhat too long. On the other hand, these same people are intensely amused at a vaudeville over which we should yawn ourselves to death.—*Cor. Evening Post*.

Music in Wichita.

WICHITA, Kan., June 15.

MESSRS. ION ARNOLD & CO., piano and organ dealers here, announce their first musicale for Saturday, June 27, with the following program:

Overture—"William Tell".....Rossini
Piano duet—"Puritani".....Arnold's Orchestra.
Soprano solo—"The Butterfly".....Mrs. Dr. McCoy and S. Winch.
Piano solo—Polonaise.....Mrs. Hattie Clark.
Piano, eight hands—Overture, "Tannhäuser".....Chopin.
Overture—"Midsummer Night's Dream".....Mrs. Dr. McCoy and S. Winch, Messrs. Arnold and Sackner.
Two pianos and Arnold's Orchestra.....Mendelssohn.
Steinway grand and Conover Brothers' upright pianos will be used on this occasion. Mr. Ion Arnold, musical director.

Music in St. Paul.

ST. PAUL, Minn., May 27.

THE principal musical event of the past week was the debut of Miss Ida Waldt, a beautiful, talented young lady, who has been studying vocal music in Berlin, and has just returned to St. Paul, which she will now make her home. The concert in which she appeared was held at Sherman Hall and was largely attended. Miss Waldt sang arias from "Der Freischütz," and from "Oberon," both of which were rendered in an excellent manner. Her voice is a very pure, high soprano, and judging from her success that evening she will prove a very welcome addition to our home talent.

Grau's Opera Company open a month's engagement at the Grand Opera House, June 29, in "The Queen's Lace Handkerchief" and "La Mascotte" the first week, and "Olivette" and "Pinafore" the second. C. H. W.

MUSICIAN, CRITIC AND PUBLIC.

BY H. E. KREHBIEL.

Read before the Music Teachers' National Association at the Academy of Music, New York, July 1, 1885.

IT was a good custom in the long ago when literature was a serious matter and the occupation of the few—when men of letters, as somebody has said, carried their words in a thimble and their thoughts in a gripsack—to begin a treatise with a definition. The custom was a good one, because at the outset it fixed attention on some things which it was vital to know for the understanding of the disquisition. There is little ambiguity in our title, but to avoid all danger of misunderstanding, I am going to imitate the example I have commended. By Musician, I mean the musical artist creative as well as merely executive; by Critic, the professional writer who reviews the occurrences at concert-halls and opera-houses; by Public, the rest of mankind, or at least so much of it as comes in contact with musician and critic.

I mean, moreover, each of these factors in the aspect which it presents to us at this time, in this country and under existing circumstances. If I venture at times to paint an ideal, let it be understood now that it is only in the way of argument, so that lifting our eyes from what is to that which ought to be, we may correctly estimate what might be. Let it be further understood between us that whatever shortcomings may be pointed out in the matter of excellence, these three factors bear a strict relationship to each other; that the world over they rise and fall together; that where the public dwell who are nearest the plane of ideal excellence there also are to be found the highest types of the musician and the critic; and that in the degree in which the three factors which unite to make up the sum of musical activity labor harmoniously, conscientiously and unselfishly, each striving to fulfill its mission, they advance the musical art and further themselves, each factor bearing off an equal share of the good received from the common effort.

But a further particularization seems necessary. A glance at the present structure of society and its motors discovers that a great modern engine—the newspaper—has conquered the right—I am almost tempted to say the exclusive right—to sit in judgment on music, and that this universal censor pronounces its opinion in the field of art with the same energy, conclusiveness and spontaneity that it does in the field of politics. I am therefore compelled to be a little more specific and say that by critic I mean the newspaper critic.

Now, I think we will have no difficulty in recognizing the factors whose mutual relation and reciprocal duties it is the province of this paper to subject to inquiry. They are the same that meet (somewhat to their mutual abrasion, I am sorry to say) night after night and day after day, during the musical season; that meet in many moods, with many purposes; whose energies variously applied make up the sum of that to which we refer when we speak of the cultivation of music; the factors whose respective and related activities are viewed when the social or art philosopher or historian attempts to present an estimate of the state of music in a community. I have set them down in the order they ordinarily occupy in discussion—an order, I may add, which symbolizes their true relationship and the highest potency of their collaboration. Nevertheless, it is responsible for the abrasion to which I referred a moment ago, and were it not for the doctrine of compensations, which here comes beautifully into play, the arrangement would be an exceedingly uncomfortable one.

Yet here, as in so many other departments, it is conflict that brings life. Only by a surrender of their functions, each to the other, could the three apparently dissonant, yet essentially harmonious, factors be brought into a condition of absolute complacency; but it would be such a complacency as the engine enjoys when the steam is gone out from the boiler. If the written judgment on compositions and interpretations could always be that of the exploiting musicians, that class, at least, would read the newspapers with fewer heart-burnings; if the critics had a common mind (a sort of self-negatory proposition) and it were zealously followed in concert-hall and opera-house, they, as well as the musicians, would have need of fewer words of displacement and more of approbation; if, finally, it could be brought to pass that for the public nothing but momentary diversion (but that in ample measure) would flow from platform, stage and press, then for them would millenium be come, but music and criticism would have passed over "beyond the smiling and the weeping." A true religious philosopher can transmute Adams' fall into a universal blessing, and we, too, can recognize the wisdom of that dispensation which put unity between the seed of Jubal (who was "the father of all such as handle the harp and pipe"—I quote the new version), and the seed of Saul (the first critic of record—a vigorous one, who accentuated his opinion of a harper's playing with a javelin thrust); the critic bruises the musician's head, but the musician bruises the critic's heel.

We are bound to recognize that between the three factors there is, was ever and always will be, in *secula seculorum*, an irrepressible conflict, and that in the nature of things the middle factor is the Ishmaelite whose hand is raised against everybody and against whom everybody's hand is raised. The complacency of the musician and the indifference, not to say ignorance, of the public usually combine to make them allies, and the critic is, therefore, placed between two millstones, where he is vigorously rasped on both sides, and whence being angular and hard of exte-

rior, he requites the treatment received with perfect and generally energetic reciprocity. Is he, therefore, to be pitied? Not a bit; for in this position he is filling one of the most significant and useful of his functions, and since it is he that is nearest my heart, let me advance my argument a bit and credit him with one of his most precious virtues. While musician and public must stay in the positions in which they are placed with relation to each other, it must be apparent at half a glance that it would be the simplest matter in the world for the critic to extricate himself from his predicament. He would only need to take his cue from the public, measuring his commendation by the intensity of their applause, his dispraise by their signs of displeasure; and all would be well with him. But of all the sins chargeable against the critic this is the most infrequent. He may be ignorant, he may be unjust, he may be dishonest, but generally he is outspoken and independent, and this I laud in him as a virtue—a virtue which is praiseworthy in the degree that it springs from loftiness of aim, depth of knowledge and sincerity of purpose; springing only from egotism, it is, of course, most reprehensible. Recognizing, therefore, that the conflict which might sadden us is essential to life (which here as elsewhere means progress), let us look into the views which our factors do and ought to entertain of each other.

The utterances of musicians have long ago made it plain that as between the critic and the public, the greater measure of their respect and deference is given to the public. The critic is bound to recognize this as entirely natural; his right of protest does not accrue until he can show that the deference is ignoble and injurious to good art. It is to the public that the musician appeals for the substantial signs of what is called success. This appeal to the jury, instead of the judge, is as characteristic of the conscientious composer, who is sincerely convinced that he was sent into the world to widen the forms of art, as it is of the mere time-server, who aims only at tickling the popular ear. The reason is obvious to a little close thinking: Ignorance is at once a safeguard against and a promoter of conservatism. This sounds like a paradox, but think about it for a moment. What is the meaning of the so-called popularity of Wagner's music in the United States? At the risk of having my musical creed misapprehended and of being condemned as wanting in patriotism, I feel bound to say that this popularity is a proof of our want of musical culture rather than of our great advancement in it. We accept it with delight, because its elements are those which appeal most directly to our sense-perception and to those primitive tastes which are most pleased by vivid colors and strong outlines. Mind you, until last season, even New York had not had a glimpse of the Wagnerian *Musik-drama*, but had put up with fragments, arranged for the concert-room. Their vigorous rhythms, wealth of color and amazing sonority would make these fragments far more impressive to a savage than the suave beauty of a Haydn symphony; yet do we not all know that while a whole-hearted, intelligent enjoyment of a Haydn symphony is conditioned upon a considerable degree of culture, an equally whole-hearted, an intelligent appreciation of Wagner's music, presupposes a much wider range of sympathy, a much more extended view of the capabilities of musical expression, a much keener discernment, a much profounder susceptibility to the effect of harmonic progressions?

Is the conclusion not, therefore, inevitable that on the whole the ready acceptance of Wagner's music here is evidence that, as a people, we are not sufficiently cultured to feel the force of that conservatism which made the triumph of the good features in Wagner's musico-dramatic system consequent on many years of agitation in musical Germany? He who wishes to be in advance of his time, therefore, does wisely in going to the people instead of the critics, just as the old-fogy does whose music belongs to the period when sensuous charm was its be-all and end-all. There is a good deal of ambiguity about this phrase "ahead of one's time." Rightly apprehended, great geniuses do live for the future rather than the present, but where the public have the vastness of appetite and scantiness of taste peculiar to the ostrich, there it is impossible for a composer to be ahead of his time. It is only when a public are advanced to the stage of intelligent discrimination that a ninth symphony or a Nibelung tetralogy are accepted slowly.

Why the charlatan should profess to despise the critic and to pay homage only to the public, scarcely needs an explanation. It is the critic alone who stands between him and those whom he would victimize. Much of the disaffection between the concert-giver and the concert-reviewer arises from the unwillingness of the latter to enlist in the conspiracy to deceive and defraud the public. There is no need of mincing matters here. The critics of the newspaper press are daily besieged with requests for advance notices of a complimentary character of people who have no standing in art; they are fawned on, truckled to, cajoled, subjected to the most seductive influences, sometimes bribed with woman's smiles or managers' money—and why? To gain their influence in favor of good art? No; to feed the musician's vanity and greed. When one is found who resists all appeals and is proof against all temptations, who is quicker than the musician to cite against his opinion the applause of the public over whose gullibility or ignorance he made merry with the critic while trying to purchase his independence and honor? Here lies one of the canker-spots whose healing is possible alone to the public, but which is never healed.

It is only when musicians divide the question of the rights and merits of the public from the rights and merits of the critic that they seem able to put a correct estimate upon the value of popular approval. In the last instance the best among them are inclined,

with Schumann, to look upon the public as an elemental power like the weather which must be taken as it chances to come. Now with society resting upon the newspaper from which it is impossible to escape, they might view the critic in the same light; but this they will not do so long as they adhere to their present notion, that criticism of right belongs to the musician, and eventually will be handed over to him. Now, the critic may recognize the naturalness of a final resort for judgment to the factor for whose sake art is, but he is not bound to admit its unfailing righteousness. He has the double duty of determining whether the appeal is taken from a lofty purpose or a low one, and whether or not the favored tribunal is worthy to try the appeal. A people that show a willingness to accept low ideals cannot exact high ones from those who cater to their pleasure. The influence of their applause is a thousand-fold more injurious to art than the strictures of the most acrid critic. A musician of Schumann's stature could recognize this, and make it the basis of some of his most forcible aphorisms: "The most difficult thing in the world to endure is the applause of fools!" "It pleased," or "It did not please," say the people, as if there were no higher purpose than to please the people."

The belief professed by many musicians—professed, not really held—that the public can do no wrong, unquestionably grows out of a depreciation of the critic rather than an appreciation of the critical acumen of the masses. This depreciation, perhaps, is due more to the concrete work of the critic (which is only too often deserving of condemnation), than to a denial of the good offices of criticism. This much should be said for the musician who is more liable to misconception and more powerless against misrepresentation than any other artist. A line should be drawn between mere expression of opinion and real criticism. It has been recognized for ages—you can find it plainly set forth in Quintilian and Cicero—that in the long-run the public are neither bad judges nor good critics. The distinction suggests a thought about the material difference in value between a popular and a critical judgment. Remember the point of view is that which we occupy now and here. The former is in the nature of things ill-considered and fleeting; it is the product of a momentary gratification. In a much greater degree than a judgment purporting to be based on principle and precedent such as that of a good critic is apt to be (though this, unfortunately, cannot escape the levy), it is a judgment swayed by that variable thing called fashion.

The first office of the critic should be to guide public judgment, not to instruct the musician. If this were but borne in mind by the writers for the press, it might help to soften the asperity felt by the musician toward the critic, and the musician might be induced to perform his first office toward the critic, which is to hold up his hands while he labors to steady and dignify public opinion. No true artist would give up years of honorable esteem to be the object for a moment of feverish idolatry. The public are fickle. "The garlands they twine," says Schumann, "they always pull to pieces again to offer them in another form to the next comer who chances to know how to amuse them better." Are such garlands worth the sacrifice of artistic manhood? If it were possible for the critic to withhold them and offer instead a modest sprig of enduring bay, would not the musician be his debtor?

Another thought. Conceding that the public are the elemental power that Schumann says they are, who is more likely to save them from the changeableness and instability which they show with relation to music and her votaries—the musician or the critic? Who shall bid the restless waves be still? We are a new people—a vast hotch-potch of varied and contradictory elements; at the base we do not represent the pure gold of old world civilization, but contain much of its dross; we are engaged in conquering a continent; employed in a mad scramble for material things; the elements are but beginning to assimilate out of which the future amalgam is to be composed, we give feverish hours to win the comfort for our bodies that we take only seconds to enjoy; the moments which we steal from our labors we give to relaxation, and that this relaxation may come quickly we ask that the agents which are to produce it shall appeal to the faculties that are the most easily reached. Whence under these circumstances are to come the intellectual poise, the refined taste, the quick and sure power of analysis which must precede a correct estimate of the value of a piece of music or its performance? These things are not intuitive. "A taste or judgment," says Shaftsbury, "does not come ready formed with us into this world. Whatever principles or materials of this kind we may possibly bring with us a legitimate and just taste can neither be begotten, made, conceived or produced without the antecedent labor and pains of criticism." Grant that this antecedent criticism is the province of the critic, and that he reproaches ever so remotely a fulfillment of its mission in this regard, and who will venture to question the value and the need of criticism to the promotion of public opinion? In this work the critic has a great advantage over the musician. The musician appeals to the public with elusive sounds. When he gets past the tympanum of the ear (which is not always the case) he works upon the emotions and the fancy. The public have no time to let him do more; for the rest they refer him to the critic whose business it is continually to hear music for the purpose of forming opinions about it, and expressing them. The critic has both time and the obligation to analyze the reasons why and the extent to which the faculties are stirred into activity by the music. Is it not, then, absurd to say that the critic should not be better able to distinguish the good from the bad, the true from the false, the sound from the meretricious, than the unindividualized multitude, who are satisfied with the ticklings of pleasure, and are content to learn the reason why they

enjoyed themselves from their favorite newspaper next morning? And right here a thought a little out of the order of the argument: That critic who awakens and encourages this desire on the part of the public to know why they were pleasurably moved by a musical performance proves himself to be possessed of one of the most valuable and rarest of critical qualities, and is doing an incalculable service to both musician and public.

But when we place so great a mission as the education of the taste of the public before the critic, we saddle him with a vast responsibility, which is quite evenly divided as toward the musician and the public. The responsibility toward the musician is not that ones we are accustomed to hear harped on by the many aggrieved ones the day after a concert: it is toward the musician only as the representative of art, not as a man, and his just claims have nothing of selfishness in them. The abnormal sensitiveness of the musician to criticism, though it may excite his commiseration, and even honest pity, should never count with the critic in the performance of a plain duty. It is the product of our present low state in both fields, and in the face of improved criticism, it will either disappear or fall under a killing condemnation. The power of the press will here work for good. The newspaper now fills the place toward the musician which a century ago was filled by the nobility of Europe. Its support replaces the patronage that came from these powerful ones. The evils which flow from the changed conditions are not essentially different from the old in kind, but they are in extent. Too frequently for the good of art that support is purchased by the same cringing and subserviency as was the price once of noble or royal condescension. If the tone of the press has at time become arrogant, it is from the same cause that raised the voices and curled the lips of the petty dukes and princes to flatter whose vanity great artists used to labor. But the press is the more generous patron, for it is the medium of communication between the musician and the public, from whom flows in streams that substantial encouragement which used to drip from state and privy purses. The musician better than any one else knows how impossible it is to escape the press. It is his plain duty to raise the standard of its utterances relative to his art by conceding the rights of the critic and encouraging honesty, fearlessness, impartiality and intelligence whenever he finds them. To this end he must cast away many antiquated and foolish prejudices. He must confess, with Wagner, that "blame is much more useful to the artist than praise," and that "the musician who goes to destruction because he is faulted deserves destruction." He must cease to argue that only a musician is entitled to criticize a musician, and while abating not one jot from his requirements as to knowledge, sympathy, liberality, broadmindedness, candor and incorruptibility on the part of the critic, he must quit the foolish claim that, to pronounce upon the excellence of a ragout, one must be able to cook it; if he will not go farther he must, at least, go with the elder D'Israeli to the extent of saying that "the talent of judgment may exist separately from the power of execution."

I would be short-sighted or dishonest if I did not justify the musician in much of his indignation against the critic. One needs only to glance through the exchanges in a newspaper-office to discover that what parades itself as criticism is nine-tenths unmeaning verbiage and ignorance. That music, which deals with what of all the things in the world is the most indeterminate, should be afflicted with a terminology is peculiarly unfortunate. One need not be a composer, but one must be able to feel with the composer before he can discuss his productions as they ought to be discussed. Only a few writers for the press are able to do this; the rest depend upon effrontery and a copious use of technical phrases to carry them through. The musician encourages this whenever he gets a pen in his hand; nine times out of ten he approaches a work solely on its technical side. Yet music is of all the arts in the world the least that a mere pedant should discuss.

The subject cannot be presented in all its bearings. For this I have neither time nor ability. I must hurry to an end, and think I can do so most profitably with a few suggestions as to the critic's duty and qualifications. And first a fable, whose antiquity and possible familiarity I hope will not make its repetition ill-considered:

Once upon a time a critic picked out all the faults of a great poet and presented them to Apollo. The god received the gift graciously and set before the critic a bag of wheat, with the command that he separate the chaff from the kernels. The critic did the work with alacrity, and, turning to Apollo for his reward, received the chaff.

Nothing could more appositely show us what criticism should not be than this rare old legend. A critic's duty is to separate excellence from defect, as Dr. Crotch says, to admire as well as to find fault. In the proportion that defects are apparent he should increase his efforts to discover beauties. Much flows out of this conception of his duty. Holding it, the critic will bring besides all needful knowledge, a fullness of love into his work. "Where sympathy is lacking, correct judgment is also lacking," said Mendelssohn; and Schumann showed how this love would find its manifestation when he said that the highest criticism was that which left after it an impression like that called out by the art work. Obviously this is impossible unless the critic penetrates into the heart of the work, and thither he can be carried only on the vehicle of love. The critic should be the mediator and analyst between the musician and the public. For all new works he should do what the symphonists of the last school attempt to do for themselves by means of pro-

grams; he should excite curiosity, arouse deeper interest, and pave the way to popular comprehension. But for the old he should not fail to encourage a healthy reverence and admiration. To do both these things he must know his duty to the past, the present and the future, and adjust each duty to the other. Such adjustment is only possible if he knows the music of the past and present and is quick in perceiving the beat and outcome of novel strivings. The critic should be catholic in his tastes, outspoken in his judgments, unalterable in his allegiance to his ideals, unswerving in his integrity. You say that the average newspaper reviewer does not reach this plane? He can be helped to reach it by the musician and the public. The three factors are on a level; the critic is no nearer the ideal than the musician or the public. But he is as conscientious in his province as either, and I do verily believe that nine-tenths of the evil spoken of him is calumny.

"Nanon" at the Casino.

THERE was the largest house at the Casino on Monday night ever seen at that popular place, the occasion being the production of "Nanon." Over \$400 was turned away. The work of Zell and Genée was produced with the finest stage setting ever given a light opera in this country. The scenery of the second act was exquisitely beautiful for its delicate colors and their happy blending.

There is no doubt but that "Nanon" will have a long run at the Casino, yet the elements leading to this are peculiar. The music of the work is exceedingly light, and yet hardly any of it is really tuneful. There is scarcely a theme which has individuality enough to make it at all distinctive, and certainly almost none has melody enough in it to make it "go." There is no consecutive development of scenes and situations, which go to make up a satisfactory plot. Indeed, these are a complete *salmagundi*. Characters come and go and scenes follow in a most disconnected and hazy manner.

Then, too, the characters are wholly lacking in individuality. One might speak the lines of the other without shocking any of the stage proprieties. Even Francis Wilson cannot get together material enough on which to build up a character such as he is capable of developing. Give him time, however, and he can make a good deal out of nothing.

Miss Sadie Martinot was a chipper, piquant and interesting *Nanon*; like many other light-opera singers, however, she appears to better advantage as an actress than as a singer. Miss Pauline Hall sang her role in the second act well; yet she is by no means an ideal *Nanon*. She is foreign to French characteristics, to say naught of art. Miss Billee Barlow presented an abnormal and shocking figure.

Mr. Carleton was the best male singer, of resonant voice, yet still of faulty enunciation. Mr. Fitzgerald's topical song was a gem in its way.

Several tons—more or less—of flowers were distributed among the leading artists by the ushers at judicious intervals.

As "Nanon" marks the entrance of Mr. Rudolph Aronson at the Casino in full control, he is to be congratulated on the success of the occasion, as demonstrated by the immense attendance. There was a loud and persistent call for him at the end of the second act, but he modestly kept in the background.

Musical Items.

—Sir Arthur Sullivan arrived here on Monday and is stopping at the Hotel Brunswick.

—Dumas's "Three Musketeers" has been turned into a comic opera for the Folies Dramatique, with Mme. Marguerite Ugalde as *D'Artagnan*.

Humors of the Audience.

A KEEN OBSERVER TELLS ABOUT THE AUDIENCE AND NARRATES SOME INTERESTING EXPERIENCE.

THE critics of the press devote a vast deal of attention to performers and performances. In the course of thirty years, more or less, I have derived so much pleasure and edification from studying the deportment of the audience that I feel it is no more than fair that I should acknowledge the obligation. It is a pleasure which increases, and I grow more and more deeply edified the longer I contemplate my fellow creatures in this relation to me and to each other. Artists come and they depart, but the audience is always there; and it is not there for nothing. It has its own mission. It is there to drown the pianissimo accompaniment of the orchestra by clumping (never mind if there is no such verb, the sound describes the act) with heavy feet and raw spitting of bare hands the moment a singer has closed her mouth or a pianist taken his hands from the keyboard. If this pianissimo is indispensable to the composition as a whole, the mission of an audience to trample it out of existence is all the more evident. It is there to start up suddenly at your ear, in some supreme moment, and search for something in its pocket, clutch its program in a vigorous fist, as if it were a plough handle, rattle the leaves of its libretto with more noise than would be necessary if they were printed on tin; fan itself solidly, that the whole row of seats may jar, or else with a calm, languorous, rhythmic scrape against its large satin shoulder (this scrape properly managed will cut zigzag across the course of the music making an effect which is truly infernal).

One of an audience's most congenial duties is to crowd to hear

"The Messiah," at Christmas; and when the alto has sung the first verse of "He shall feed his flock," to rush in between her and the soprano, murdering the violins and making two startled halves out of what should have been a serene whole. Another is to come in late and extinguish the opening theme of an andante by talking aloud about whether those are the right seats or not.

And I sit, as I have sat for years, and see this mission grandly fulfilled, these duties nobly discharged, and the edification of which I spoke comes from the thoroughness with which this is done.

The pleasure which I am feebly attempting to acknowledge gains its keenest edge from a sense of incongruity between this vigorous majority, whom I call the audience, and a small, helpless minority, whom I will distinguish as listeners. They do not deserve a capital letter to their name, there are so few of them. As that name indicates, they come to listen, and their ear-drums, seemingly being constructed of something thinner than alligator skin, they hear—everything. In one sense, I belong among them, for I also go to listen, but my conscience smites me when I claim fellowship, for I am aware that I often seek a furtive consolation for my own sufferings in observing theirs. Instinctively I resign myself to the inevitable, and when one of those harsh tumults of stamping and clapping breaks in, like the rout in *Comus*, and tears its way through the delicate diminuendo that is being woven by the strings, or when the lady on my right sends her bangles and nose-rings all jingling at once into the midst of "a great chord, tranquil surface," I merely shrug my shoulders up to my protesting ears, settle my chin in my old-fashioned collar and wait for peace to come again. And, sometimes, at these moments resentment against individuals melts into a vision of the audience, as a whole, so stupid, and so unconscious of the fact, so out of place, and so pleased to be there, so obnoxious to art, and so expansively aware of being an art-patron. This sends a little thrill of malicious amusement along my nerves, which is a sort of compensation for the higher enjoyment which has been ruined.

But, as I said before, the keenest edge of humor is derived from the attitude of the genuine listener nearby. There is seldom more than one within easy range of vision. Indignant, bristling, helpless, he thinks first he will cry "Hush!"—thinks he will look around and frown—thinks he had better not make a disturbance, but get up and go away—thinks it is of no use, and settles down as he has done a thousand times before, while the audience tramps victoriously on.

Last week I witnessed an amusing encounter between individuals of the two classes, only this time they were women. Two women placed themselves, toward the end of an afternoon performance, in some unoccupied reserved seats, behind a lady who had been listening attentively. They were very noisy, talking aloud, and finally one of them began to read aloud from the libretto. The lady turned around and was met by an impudent stare. She turned a second and a third time, and finally she remained looking into the faces of the talkers until they ceased. When the performance was over, the lady thought she was going to avoid her late antagonists by passing around inside the house while they went into the lobby. She tried that stratagem, and, to my amazement, emerged at last full in their faces. As she was turning quickly away, one of them, very big and loud, cried:

"I suppose she was a Dutchman—looking round that way!"

The lady turned promptly, and replied with lofty disdain:

"I looked around because you were talking aloud and making yourself offensive."

"You're a very imp-pi-dent woman!" cried her foe.

"You are a rude person," rejoined the other, solemnly drawing up about sixty-one and a half inches to their full height.

Then they departed by different doors.

BROOKLYN, JUNE 1.

Cincinnati Scintillations.

CINCINNATI, JUNE 22.

THIS is the time of closing concerts and recitals, and all the schools and private teachers are exhibiting to the public what they have been doing for their pupils during the past year. This week will about close the season, and then pupils and teachers and public will take a much-needed rest—especially the public.

The choice of a conductor for the Philharmonic Orchestra is still unsettled. While it is not absolutely necessary that the selection be made at once, for the longer it is discussed and delayed, the more intense will become the petty jealousies and rivalries of those who may aspire to the position. Settle the question soon and decisively, and thus avoid trouble.

On Friday evening the pupils of Professor Jacobsohn's violin school will give their closing recital. The school has been unusually successful this year, and without doubt the recital will be very enjoyable.

The pupils of Miss Patti Thorndick, of Covington, gave their closing recital last Thursday night. They sustained the fair reputation of Covington's favorite teacher.

The cool, damp atmosphere has interfered considerably with the attendance at the open-air concerts at Burnet Woods and Eden Park, and also at the operas given at the hill-top resort, the Highland House. The attendance has been good, however, considering the weather, and when it becomes warmer no doubt crowds will turn out to these popular places.

On Tuesday night Professor Tosso will assist Miss Winslow in a concert for the benefit of the Y. M. C. A.

Our popular soprano, Miss Vattie Edwards, will spend the summer in the East.

Quite a number of our local musicians leave the last of this week to attend the National Music Teachers' Association in New York. Prominent among them are Messrs. Mees, Jacobsohn and Schradieck, who are examiners in the National College of Musicians.

The pupils of Miss Gaul have presented her with a handsome diamond ring as a testimonial of their esteem and love.

Mr. Fenton Lawson and Mr. Chas. J. Coleman have gone East.

We welcome Mr. Waldemar Mahuene, of Oxford, as the latest acquisition to our corps of teachers of piano and vocal music.

Signor Gorno leaves for Italy next week.

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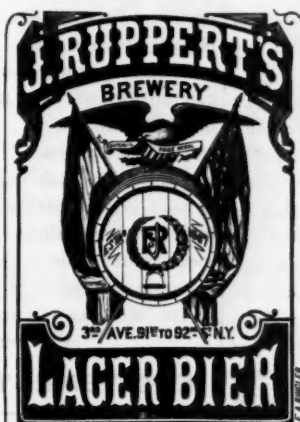
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We have for many years made the study of organ building a specialty. We did not think it wise to complicate it with piano-making, and, therefore, decided to acquire a factory already established. Our acquaintance with piano manufacturers enabled us to solve the problem, and being thoroughly acquainted with the Simpson piano and the men engaged in its manufacture, we had no hesitancy in making a selection, and have formed a company under the title of the Estey Piano Company. We trust this new departure will but strengthen our already very pleasant and extensive relations with both market and dealer throughout the country.

Very respectfully,

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We take this opportunity to thank our friends for the very generous patronage of the last sixteen years. Having completed new arrangements for the future conduct of the business, we bespeak for the new company that hearty support which has been accorded us. Trusting that the new relations will be pleasant and profitable, we remain,

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It is well known in the trade that the Estey Organ Company has branches and controls houses in Boston, Philadelphia, Atlanta, St. Louis, Chicago and London, &c. In all of these a large and remunerative piano trade has been developed in addition to the organ trade, but from the very nature and origin of these branches, which in time gravitated toward the Estey Organ Company, for one reason or another, pianos of a variety of makes were sold which conflicted with each other as the general business increased.

In order to avoid this conflict of interests it became necessary to supply one kind of piano, which was to be under the control of the company, and for that reason an Estey Piano Company was incorporated by the consolidation of various interests in the business of Simpson & Co. and the Estey Organ Company.

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The names on this board of directory are, in themselves, a sufficient guarantee that all the capital necessary for the most extensive manufacture of pianos is available, and, as to the quality of the instrument, we must refer to the past history of the Simpson piano. The firm of Simpson & Co. began to manufacture pianos in 1869, and in 1881, foreseeing that the upright piano would become the piano of the future, the firm discontinued the manufacture of square pianos and devoted its whole attention to uprights, and with remarkable success. The output has been much larger than is known to the trade generally, as it has been the invariable policy of the firm to retain its business matters strictly within its own councils.

The chief cause of success with the Simpson piano was due mainly to the merit of the piano itself. The new company inherits, as it were, all the essential qualities of that piano, together with the advantages that will accrue from the combined experience and intelligence on the subject of the gentlemen constituting the Estey Piano Company.

The Estey piano will be manufactured under the guidance of skilled artisans, and while it will be pleasing and stylish in design and thorough and complete in workmanship, it will also be rich and musical in tone, and the price will be as low as consistent with a piano of this description.

As the production of the Estey Piano Company, its standard is in itself warranted, and the facilities now at hand for the distribution of the Estey piano will at once give it prominence as one of the leading instruments made in this country at the present day.

Future movements of the company will be published in THE MUSICAL COURIER from time to time.

EXCITEMENT IN THE TRADE.

THE Colby and Thoms *Art (?) Journal*, of last Saturday (a paper, by the way, which is destined to revolutionize journalism in America), printed a most sensational trade note, which produced an astonishing excitement in the piano trade. Groups of manufacturers and salesmen, travelers and bookkeepers congregated in Fourteenth street and Union square, at one time seriously blockading the new Broadway line, and it was only after the police reserve was called out that what appeared to be an incipient riot was quelled. Four engines of the Fire Department were also ordered out and it was all that the powerful streams of water could do to allay the excitement of the scattered groups of members of the music trade.

Our reporter soon discovered the cause of the unusual disturbance. It appears that the Colby and Thoms *Art (?) Journal* (a paper, by the way, which is destined to revolutionize journalism in America), which appears on Saturday forenoon, printed in its issue of last Saturday the following sensational and highly-colored trade note, and this created the consternation. Here it is:

B. Dreher, of Cleveland, has put down a new flooring of hard maple, two colors, in his warehouses.

Upon subsequent information we discovered that it was not so much the new flooring that created the excitement, although the information on that point was calculated to produce quite a turbulence; but when it was seen that it was of hard maple, mutterings of an approaching storm in the trade were readily distinguished in the neighborhood of Union square, which broke out into the violence described above as soon as the trade found that the new flooring of hard maple had "two colors." Imagine for one moment what effect this really

must have had upon the minds of the gentlemen constituting the trade! Let us repeat: "A new flooring of hard (probably very hard) maple, *two colors!*" The probabilities are that several piano men would have been killed outright had the Colby and Thoms *Art (?) Journal* gone to the length of mentioning the colors. Let us, for one moment, reflect on the consequences. Horrible!

Enterprise in journalism is one thing, but the publication of sensational and inflammatory trade notes like this one—"Mr. Dreher has put down a new flooring of hard (mind you, hard!) maple, *TWO COLORS!*"—is another. Revolutionary statements of that kind should be prohibited. The liberty of the press is entirely too much abused in this country. Two colors!!

A Conversation.

"YOU talk about Sohmers; why, they are doing a great retail trade. That new wareroom, right at the bottom of one of the busiest elevated stations in the city, is a first-class location."

"That's so," said the other; "I never thought of that. You are right. I suppose the number of persons going up and coming down, and all of them bound to see that Sohmer place, amounts to thousands a day."

"Why," replied the stout man, "you go into Sohmers wareroom at any time at all from nine in the morning until five in the afternoon and you will find customers in the place; even during the time that the alterations were going forward, when everything was covered with dust and shavings and mortar, I saw pianos sold in there. And do you know why? Because the name 'Sohmer' is known by the 'Public.'"

"You are right again," said the slim, thin man; "people have told me that the Sohmers are doing immense advertising—in fact, too much—but subsequent events prove that they know just what they are about."

Said the stout, short man: "People talk about advertising. The Sohmers went right into it with a determination to get at a healthy stratum of society, a class of people which is divided into cash purchasers and short-time people who are honest and never fail to pay their bills. Sohmers have them. The Sohmer advertisements have permeated this class, and, permit me to say, it is a choice class of piano buyers. They get a piano like the Sohmer into the house; it turns out just as Sohmers tell them, and they will swear by that piano and will not permit any relatives or friends to buy anywhere else than at Sohmers. See?"

"By Jove!" ejaculated the thin, slim man, "I never looked at it in that light."

"Well, I'll tell you something else you probably never looked at. It is the reserve force of the advertising. Just imagine for a moment how much money must be spent by another piano-house to reach Sohmers? See the start they've got. And this reserve force, this momentum, is pushing them ahead with greater rapidity than ever. It necessarily carries with itself an increased independence. This enables them to hold on to prices and not slaughter the goods, and so it goes. Oh, yes, it will take a long time before another firm gets into that position."

"Right again, my friend," responded the thin, slim individual. "But I believe there must be additional causes; I am aware that the office and salesroom force consists of some of the best adapted young men in the piano trade in this city, and I believe the piano backs them up."

"Well, I should smile!" said the little stout one. "That piano is what I call a hummer. I don't talk like this when I am in my office with the clerks all around, but I will just whisper to you that that Sohmer piano is a daisy. They are just watching it, too; they do not permit an opportunity to slip by to use the very latest improvements, and they are constantly experimenting. There is no standing still around that place. And then there are other features that take well with people. The Sohmers do not depreciate any other pianos and they will not talk disparagingly about other makers."

"Do you think it is a rule?"

"Yes, I believe it is a mercantile rule with them not to say aught against Tom, Dick or Harry. And how neatly it works! It has two effects. It shows the customer that the Sohmers believe in the merits of their pianos, and that they are gentlemen. Those are two points that make a firm invulnerable with common-sense buyers, and the woods are full of that kind."

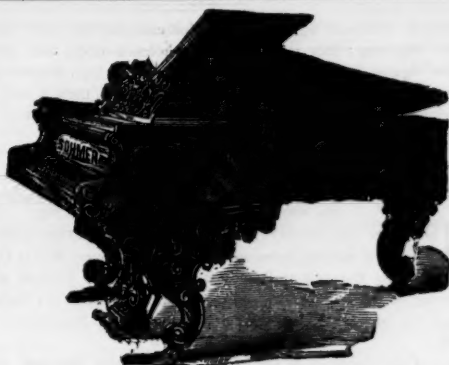
"So you believe they are about attaining what they are after," inquired the slim, thin man?

"No; I believe they have attained it already, if they keep going on the same principles they have been following. And do you know what it is they have attained? Why, they've jumped into the old Weber position; do you see? Eh?"

"By Jove, now I see. Well, well," and the two friends separated, winking slyly at each other, each one with one finger against his nose.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

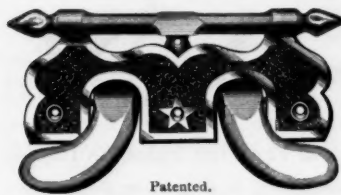
Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE

Brackets, Pedal Guards, Pedal Feet, &c. Nickel-Plating, Bronzing and Japanning, Fine Gray and Malleable Iron Castings. All kinds of Piano Bolts constantly on hand.

THE ATTENTION OF PIANISTS IS CALLED TO THE

PETERSILEA MUTE PIANO

as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

PETERSILEA ACADEMY OF MUSIC,

—* Elocution, Languages and Art. —*

☛ CIRCULARS SENT TO ANY ADDRESS.

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J. PFRIEMER,
PIANO-FORTE
HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

220 East 22d Street, New York.

BRAMBACH & CO.
MANUFACTURERS OF
PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

**DECKER
BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

☛ Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

The "Hardman" Piano.

WHEN agents and dealers become enthusiastic about the qualities of certain pianos it may be put down as a fact that they reflect the opinion of the people to whom they have sold the pianos, and whose enthusiasm has been communicated to the dealer from whom they have purchased. A more enthusiastic set of agents than those of Hardman, Peck & Co. cannot be found, and they back up their enthusiasm with large orders, keeping the Hardman factory busy notwithstanding the comparatively quiet times. We believe that the wonderful experience with the Hardman piano in Philadelphia and in Pittsburgh and smaller cities will be repeated now in Cincinnati, since D. S. Johnson & Co. have taken hold of these superb pianos, for the preliminary orders are so extensive that they give an idea of what D. S. Johnson & Co. will do when fully identified with the Hardman pianos, which will be the case in the fall. The effect of their large advertisements throughout Ohio and Kentucky will be felt then, and by that time Hardman sales in Cincinnati will, no doubt, equal those in Pittsburgh and Philadelphia.

A Serious Matter.

THE following letter, which is of more than ordinary importance, has been received by us:

Editors Musical Courier:

In your issue of May 20, you notice the DONATION of a piano by Mr. Charles M. Stieff, to the Confederate Bazaar, lately held in this city. The piano referred to was PURCHASED for \$250; that is to say, Charles M. Stieff received \$200 cash and \$50 worth of tickets to the raffle for the piano, which, no doubt, that firm took care to dispose of.

In the same way another firm in this city, Wm. Heinekamp & Son DONATED a piano to the Odd Fellows' Fair, recently held here, which was purchased from them for \$230. The above-named firms no doubt think this a perfectly legitimate way of advertising, for these so-called DONATIONS have been published as such far and wide, and the donors have received much praise and credit for their generous impulses. Comment is unnecessary.

VERITAS.

[Webster says that "donation" is synonymous with "gift," "present," "benefaction" and "grant," and defines it in law thus: "The act or contract by which a person voluntarily transfers the title to a thing of which he is the owner, from himself to another, without any consideration, as a free gift."

If the above letter states what is true, neither the Stieff house nor the Heinekamp firm "donated" a piano by giving one for nothing with the expectation of receiving a consideration in the shape of advertising, and it becomes a serious matter to advertise as a "donation" a piano which has been sold and paid for.

As a palliation, the two firms may claim that they sold the

pianos at wholesale figures, but in that case they did not "donate" anything; they received their wholesale price, and the above figures indicate that they received pretty high wholesale prices. Assuming that the above statement is true, there is really no comment to make.

EDITORS MUSICAL COURIER.]

Dissolution of Copartnership.

OFFICE OF WALTER D. MOSES & CO., PIANOS, ORGANS, MUSIC, 914 Main Street, RICHMOND, Va., June 23, 1885.

NOTICE is hereby given that the copartnership formerly existing between Manly B. Ramos and Walter D. Moses, under the style of Ramos & Moses, for the purpose of carrying on the piano, organ and music business at No. 914 Main street, has been dissolved by mutual consent, under date June 23, 1885.

All of the liabilities of the old firm have been assumed by Walter D. Moses, and to him all the debts due the old firm must be paid, he continuing in the same business at the old stand, No. 914 Main street.

MANLY B. RAMOS,
WALTER D. MOSES.

Having this day purchased the entire interest of my partner, Mr. Manly B. Ramos, who retires from the business, I desire to thank my friends and the public generally for their liberal patronage in the past, and inform them that I have this day formed a copartnership with Mr. George Davis, of Petersburg, Va., and will continue the music, piano and organ business in all its branches at the old stand, No. 914 Main street, under the style and firm of Walter D. Moses & Co., successors to Ramos & Moses.

WALTER D. MOSES.

More About Old Violins.

THE following despatch comes from Aurelias, N. Y. It has the regular old-time flavor of the story of the \$10,000 Cremona violin bought at a pawnbroker's sale for \$1.50.

AURELIAS, N. Y., June 25.—In 1873 a friend of Benjamin Doane, of this town, died and bequeathed to Doane a violin which had been in the friend's family for so many years that no one knew from whence it originally came. Although the age of the instrument was in question Doane attached no special value to it. A few weeks ago he was offered \$12 for the violin, provided that he would have it put in good order. He took the instrument to W. H. Perry, of Auburn, who is a musical expert and a repairer of instruments. He took the old violin apart, and while examining the inside of its body he found unmistakable evidence that it was an old Italian instrument with indications that it was a genuine Cremona. Perry consulted the leading musical authorities, and the violin has been pronounced a genuine specimen of the work of Paolo Maggini, who was a famous violin maker in Cremona in

1615. The instrument is worth at least \$1,000. Mr. Doane now refuses \$500 for it.

We also notice that Mr. C. E. Goffrie, an excellent quartet violinist who formerly traveled through this country, selling violins, and who is now engaged in that quasi business in San Francisco has been "interviewed" and talks considerably about old violins, with the final, and, of course, inevitable conclusion that San Francisco has the most valuable collection of fine old violins in the world, and, naturally, that he owns that collection. Oh, these old violin stories!

Francis Bacon's Circular.

Editors Musical Courier:

I BEG to inform you that I have removed my warehouses to the very convenient and central location, No. 30 West Twenty-third street, between Fifth and Sixth avenues. Also, my factories to No. 19 and 21 West Twenty-second street, adjoining, where I shall continue to manufacture the same excellent quality of pianos that our late firms of Bacon & Raven and Raven & Bacon have made for so many years.

I should be pleased to have you call and examine my instruments. Yours truly, FRANCIS BACON.

NEW YORK, June 27, 1885.

Factory Hints.

USE GLUE HOT.—The hotter the glue is when applied, the greater will be its binding power in holding surfaces together; therefore in all large and long joints glue should be applied at once after boiling. Glue loses much of its strength by frequently remelting, and that which is freshly made is preferable to that which is reboiled. In melting ordinary glue in the double vessel containing water, it is an excellent plan to add salt to the water in the outer vessel. It will not boil then until heated considerably above its ordinary boiling point; in consequence, the heat is retained longer, and when the water boils the glue will be found to be evenly and thoroughly melted.

PERSONALITY IN TOOLS.—An experienced foreman who has an eye for philosophy says that tools apparently partake of the temper of those who use them. A short-grained man generally has nicked bits; the impetuous man broken ones; the lazy man dull ones; a careless man badly-dressed ones; the man of one idea one dress for all kinds of work; the soft man can rarely keep the edge of a tool from turning, while the good-natured and even-tempered man always has the best tools in the shop and is pestered continually by ill-tempered workmen who come to borrow from him whenever they have a particular piece of work to do. It is quite interesting to note the similarity in the temper of the workmen and their tools.—Inventor.

THE HARDMAN



P
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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. | WAREROOMS, 146 Fifth Avenue, above 19th St.
NEW YORK. | NEW YORK.

PALACE ORGANS THE BEST IN THE WORLD.
Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the
LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Tuners.

CHARLES E. ROGERS'S EXCELLENT LETTER.

Editors Musical Courier:

WHEN I wrote the article which appeared in your paper of May 20, I did not intend any disrespect to capable and honest tuners, neither did I use slang, or indulge in personal abuse. I wrote it in the interest of manufacturers of first-class pianos and good tuners. I have received a number of letters from this class of tuners since the appearance of said article and every one of them was (or professed to be) pleased with the article mentioned; but in looking over your paper of the 24th inst. I find an article intended as an answer to mine of the 20th of May, and judging from the personal abuse and slang indulged in by the writer, I should say the coat fitted him too well to prove satisfactory.

In the first place, he goes on to confirm just what I said on May 20. He admits that poor tuners do much harm to both manufacturers and purchasers, and goes on to explain how it is done, which I will not again explain here, as we have, each of us, been over the ground once.

As to the amount of brains required in tuning pianos, I will simply state, that one of the smoothest tuners here in Boston is not considered capable of taking care of himself.

Blind Tom, who has a wonderfully accurate ear for music, is now in an asylum for idiots. But this kind of talk, though perhaps not personal or slangy, is too sarcastic. I do not like to be compelled to adopt the style. I think that to be a good tuner, especially for outside work, requires a person with not only an accurate and sensitive ear, but one who is also a *thorough mechanic*.

I am aware (as all in the music trade are) that tuners have a great deal to contend with, but no more than others have to contend with in nearly every profession. We are all apt to think that our own lot is the hardest.

As to his statement that many pianos are worthless when sent out and are made better than when new by outside tuners, I will simply say that I have in my short lifetime seen few, if any, pianos, that were so improved, and furthermore will call his attention to one of my previous articles or even the one in question, where I do not show any more consideration for poor pianos than for poor tuners.

He admits that there are thousands of pianos scattered throughout the country that are not fit to play upon, but that "under the skillful treatment of a good tuner and regulator can be made presentable." Now, I would like to ask of the piano makers in general what per cent. of the total number of tuners they consider "skillful tuners and regulators?"

Again, he has a "fling" at my method of stringing and tuning, and passes judgment upon it without knowing what it is. Now, for his enlightenment, I will state that I have invented *seven* different styles. One is used by a manufacturer of repute in Paris; one by the B. F. Baker Piano Company, one by a leading Boston maker (well known to Mr. Blumenberg, of the MUSICAL COURIER), and three by myself.

One is used in teaching tuning at the New England Conservatory of Music, Boston (Dr. Eben Tourgee, director), and I have a certificate from said institution, stating that our pianos used in

said tuning school had at that time (June 24, 1882) "received over three thousand tunings each, without breaking a string or getting out of order in any way." Those same pianos have now had over ten thousand tunings each, and are still in use in said school. I also have a letter from the late Mr. Emmons Hamlin, dated Jan. 15, 1885, saying: "We would like to try your tuning device upon a plate of our own, with assurances that negotiations may be arranged on such terms as will give us a fair chance."

Now this was after we had used this invention between five and six years. We were awarded a *special* medal and diploma at the Massachusetts Mechanics' Fair, held at Boston, 1878, for our stringing and tuning device (ratchet-wheel and screw), besides another medal and diploma for general excellence. Now, I will say one thing more. The worm-wheel and screw-tuning device was first tried by Mr. Jonas Chickering about forty years ago, but as then constructed and applied, it proved a failure.

If the writer of the article in your issue of the 24th is thoroughly posted he knows that nearly every manufacturer is trying his best to get some method of stringing and tuning pianos other than the wood pin-block. If he is ignorant of any such attempts, I can give him names that might surprise him (giving the proofs with the names).

I have so far found that the better class of tuners are in favor of having all fraud, trickery and incompetency exposed.

The better class of workmen in all branches of trade are too well known to be injured by any newspaper articles, but the incompetent ones are obliged to resort to "trades-unions," "certificates of recommendation," "diplomas," &c. I will say again that first-class workmen or artists of any profession are few and far between, not only here, but in your own city, and, in fact, *everywhere else*. I have lost all patience for incompetent, lazy and dishonest or unfaithful workmen, whether they are tuners or voicers, or, in fact, workmen at any trade whatever. Such men should content themselves with the position of apprentices or assistants to competent workmen.

It is for this reason that I am opposed to labor unions as they are generally conducted. I find most of such societies are very good for one thing, and I think that one thing is what most of them are organized for, and that is, to give genteel employment and a good salary to a few who manage such societies and handle the funds. I cannot see why a capable workman should wish to put himself on a level with a lot of low, ignorant workmen who are not capable of doing as good work or as much of it; in fact, could hardly get a living except by being dragged along and supported by the more capable ones. If all such societies would confine themselves to the advancement of their trades and to perfecting themselves in the proper performance of their duties so as to turn out good, honest, first-class work they would be doing some good, and they would then have a right to demand good wages for such work; but when it is used simply to force upon manufacturers a lot of ignorant, incompetent men at full wages, I think it is doing the greatest amount of harm to the better class of workmen, as it prevents their getting pay for skilled work. Manufacturers like to get good, skilled workmen as a rule.

Now, in any factory there are hardly any two men deserving of the same pay. Skill in labor of any kind should bring its reward. A good speaker, singer, actor or artist of any kind, who is free from such unions, can command pay according to his or her skill. Now, according to the views of union men, a competent foreman or superintendent is of no more value than an ordinary workman.

I am in favor of good prices both for the laborer and his employer, but this can only come through skilled labor. A skillful manufacturer alone is powerless, and trades-unions, as generally conducted, destroy the very foundation for good wages.

Perhaps I am getting too far from the subject, so I will return again to the "tuners." I know that even good tuners have a great deal to contend with, but their worst enemy is the incompetent tuner, who does nothing to put a piano in good condition, but "slides" over it quickly and gets his pay, and is off, after having a fling at the one who tuned the piano last, often showing something that is wrong, that he has just done himself, and saying the one who last tuned it left it in that condition. I know that good tuners, who take proper time to do a good job, and who really do more than is incumbent upon them, are often looked upon with suspicion, and such remarks as the following are often heard:

"You seem to find the piano pretty badly out of tune," or, "It takes you some time to tune it; is there anything wrong with it? Mr. So-and-so was only half an hour tuning it," &c.

Perhaps the tuner has been all the time brushing out the dirt and fishing out hairpins, &c., and finally trying to regulate the action (if the children have not taken all his tools out into the yard to play with).

Manufacturers are also afraid to have their pianos properly regulated and tuned the first year, for fear the purchaser will think there is something wrong. Well, it is annoying to send a first-class workman to a friend's house to "go through" the piano just to be sure that everything is all right (after six or eight months' use), and have your friend think the piano is all coming to pieces, and that you are trying *in season* to prevent it.

It is claimed by some that manufacturers are in the habit of giving tuners' certificates to any man who will go out on the road selling pianos for them. Now, I do not think that any of our first-class manufacturers would do this, at least, small as I am, I should feel ashamed of my profession if I knew such to be a fact. I know that some dealers do this, and very likely some manufacturers may do so, but it often recoils upon the man who attempts it, for such tuners will "skim over" half a dozen pianos in a day, doing more or less injury, and work in a sale now and then for *any dealer who will pay them the largest commission*.

There is another class of tuners (?) who ought to be handled without gloves. I shall, for a better (or worse) name, call them "toy tuners." They probably do not intend any harm, and no doubt would do well enough if they had a chance to get a practical education in this line. At present I am not prepared to attack this class, so will leave it for some future time.

I think your idea of a warranty stating plainly who shall and who shall not tune certain pianos, and also as to how often they shall be tuned, will do more than anything else that can be done to remedy this evil.

All I have to say to good, conscientious tuners is: "God pity and bless you; you ought to get your reward sometime;" but to the uneducated ones I would say: "Go back to the factory and stay there;" and to those who think they know more than is really necessary and who persist in going around destroying pianos (either intentionally or otherwise), and who try to injure either a piano or its manufacturer for the sake of making an exchange, I would say the reverse of what I say above for good, honest, competent tuners.

Yours truly,

CHAS. E. ROGERS.

BOSTON, June 25, 1885.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

- MANUFACTURER OF -

Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with strict
correctness guaranteed.

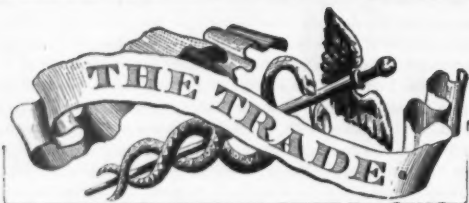
COLOGNE, Unter Goldschmied 39.



INTERIOR OF PARLOR GRAND.



UPRIGHT, ITALIAN RENAISSANCE.



—Augustus Baus and Jack Haines left for Chicago on a flying trip last Monday evening.

—W. L. Zimmer & Co., Petersburg, Va., write to us that the Hazelton piano is universally admired in their section.

—There is no more successful firm of piano manufacturers in the United States than Messrs. Kranich & Bach, and don't you forget it!

—The Ludden & Bates Southern Music House, Savannah, Ga., request us to state that it has secured the correspondent advertised for in THE MUSICAL COURIER.

—An anxious inquirer asks: "Where would you advise me to go to learn how to play the piano?" To the woods, dear; to the deep, dark, damp, dangerous woods.—*Boston Post.*

—Capt. D. S. Ward, who has been traveling around endeavoring to swindle piano firms in this city, was arrested by Inspector Byrnes's men last Wednesday and is now in limbo.

—C. J. Whitney's Opera House, Detroit, Mich., has been purchased as directed by Secretary of the Treasury Manning, for \$165,000. It will be used for government purposes.

—James H. Danley, of Decatur, Ill., another good man who has gone wrong, and who used to sell sheet-music and musical instruments, has decamped leaving debts amounting to more than \$25,000 and liabilities amounting to less than \$12,000.

—This is what Mr. Samuel Hamilton, of Pittsburg, says about the Behr piano.

Each year one's ideas of absolute perfection in a piano must undergo a change. There has now appeared an instrument so superbly complete in every attribute that it assumes the position unquestioned of an ideal instrument—an instrument destined to confer much worry to older makers, and a piano that is certain to come to the front in any honest competition in which it may find a place. Such an instrument is the Behr piano.

—Among the patents granted during the week ending June 2 we find:

| | |
|---|-------------|
| Music case or portfolio, J. R. France et al. | No. 319,399 |
| Musical reed, M. Bray. | 318,947 |
| Piano sounding-board, J. Brinsmead. | 319,189 |
| Pianos, stringing, T. J. Brinsmead. | 319,188 |
| Opera glass receptacle, C. B. Sherwood. | 319,519 |

—The other day we came across a Guild piano at the ware-rooms of the Guild Piano Company, Boston, numbered 68. This was the sixty-eighth piano made by Guild and must have been finished somewhere during the end of 1861 or beginning of 1862, as he began making pianos in April, 1861, marking his first piano No. 1. This No. 1 piano was sold to a man named Adams, in Simpsonville, Ky., and is still in use in his home. Piano No. 2 was sold to a Massachusetts family named Benjamin, and No. 3 to a man named Congdon, in New Hampshire. The record is still in existence. The piano No. 68 that we speak of is a square just taken back for a Guild upright after having been used nearly twenty-five years. It is a seven-octave instrument, overstrung, has a full iron plate and English action and dampers. The case is rosewood, has never checked and the piano is in good condition.

—During a conversation this week with Mr. F. G. Smith regarding his plan of establishing branch warerooms for the sale of the Bradbury pianos, he said the system had proved highly satisfactory, and that the ones recently opened had done much better than he expected. While he is ever grateful to dealers throughout the country for their kind patronage, and will be happy at all times to fill their orders, still the trade through his branch warerooms is more satisfactory, keeping him steadily busy in manufacturing and yielding better profits. Notwithstanding the general depression in trade, his men are employed on full time, and to enable him to accumulate stock for the fall trade he would like some more first-class finishers.

—Will Mr. E. J. Albert, manufacturer of violins, residing in Philadelphia, please inform the Editors of THE MUSICAL COURIER at what European conservatory of music Mr. W. H. Pilcher, one of the jurors at the late New Orleans Exposition, studied or was graduated? Mr. Albert is in justice bound to answer this question, as he stated that each of the jurors of musical instruments at the New Orleans Exposition was a graduate of a European conservatory of music. After Mr. E. J. Albert answers that question we will ask him two, probably three, more.

—The addition to Strauch Brothers' piano action factory consists of a boiler-house and drying-room, 21x51 feet, covering two lots, and will be two stories high. The basement will contain the boilers and the story above will be the drying-room, which will have a capacity of from thirty-five to fifty thousand feet of lumber. Strauch Brothers have never had their business in such excellent condition as it is at present.

—If the Hallet & Davis grand piano, which is going to be played at one of the recitals during the Music Teachers' National Association gathering here this week, is one of those we lately examined in Boston, it will surprise many music teachers and New Yorkers who may be present to hear it.

—From 1879 to 1884, 1,789 pianos and organs were imported into Brazil through the custom-house at Rio de Janeiro. Very few of these instruments were made in this country.

—Piano and organ manufacturers and dealers are hereby notified not to mail any catalogues, price-lists or prices to one Fetzner, in the State of Virginia, before making inquiry at the office of THE MUSICAL COURIER.

—There are a number of beautiful grand pianos to be seen and heard at Chickering's warerooms on Fifth avenue, and the up-rights are among the handsomest-made pianos in this country at present. In tone as well as in touch they delight the artist and please the listener.

—One of the towers of Hamilton's new building, Fifth avenue, will be surmounted by a cornet as a weather vane. A good thing to show which way the wind blows. The highest (184 feet) tower will show a harp or lyre.—*Pittsburgh Bulletin.*

—In looking over the advance sheets of an English dictionary of national biography, we found the name of "John Church, musical composer. Born 1675; died 1741." Wonder if the musical talent of Mr. John Church, of Cincinnati, is derived from away back in the seventeenth century. The biography will be published by Smith, Elder & Co., 15 Waterloo place, London.

—O. L. Fox says that "Blumenberg's uniform warranty business reminds us very much of that old soup story." That's a chestnut, friend Fox. Come, give us something new. For instance, get up a good form of warranty which would be generally acceptable to the manufacturers and dealers and would avoid much trouble and inconvenience. You ought to help us along in so important a matter. To arrange a uniform warranty beats all the old soup stories hollow, and if you think there is any fun in getting up a form, just try your little hand at it.

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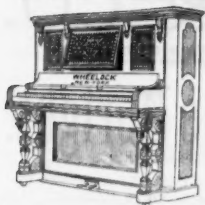
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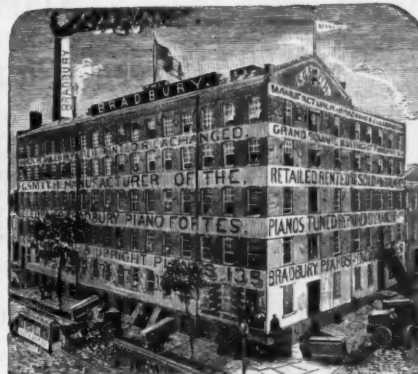
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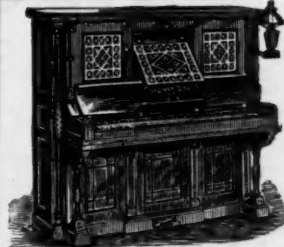
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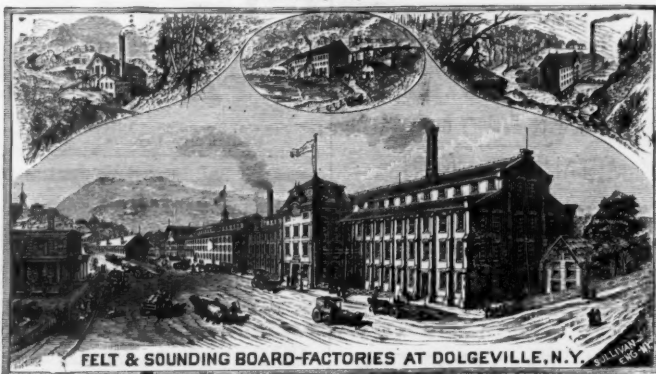
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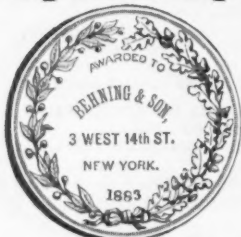
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